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NOTE ON ELISION IN MODERN ITALIAN.

It is the purpose of this note to show the varying usage from two works respectively of two contemporary Italian writers in eliding, or in not eliding, the final vowel in the most important words for which elision is permissible but not required. While in spoken Italian elision is the rule in such cases, and in the written language is supported by no less authority than that of Petrocchi, there are many writers who prefer, in the vast majority of cases, to write the words in full. Among this class, for example, is the novelist, Anton G. Barrili. This writer has such an aversion to elisions in general that he sometimes fails to elide a vowel where classic usage demands it; as, for example, in the case of the *a* of the article *la* before a following vowel.

As an example of the writers who, on the contrary, nearly always elide the vowels where it is admissible, may be mentioned Edmondo de Amicis. In the following tables I give the results of an examination of the cases of elision and of non-elision in one work (the *Alberto* of de Amicis and *Una Notte Bizzarra* of Barrili) of each of the authors above mentioned. I have thought it necessary to tabulate the results only for those words in which elisions are most frequent though not required. For the sake of convenience I have treated the adverbs *vi*, *ci*, *ne* and the corresponding pronouns together, as their use as adverbs or as pronouns seems to have no effect on the elision or retention of the final vowel. The words studied are: *di*, the object pronouns *si*, *lo*, *la*, *mi*, *ti*, and the adverbs and pronouns *vi*, *ci*, *ne*.

Elision and non-elision in the *Alberto*.

	Before :			Before Other words be- ginning with:					No. of Elisions.	No. of Non-Elisions	% of Elisions.
	Essere	Avere.	un, una, uno.								
				a.	e.	i.	o.	u.			
di	1	1	4	1	1		1	2		11	
d'	2	4	34	24	3	5	7	3	82		88
si	1			5				1		7	
s'	29			25		6			60		89
lo		3								3	
l'		14					2	1	17		85
la											
l'		3		1					4		100
mi		1		2					3		
m'	1	4		6				1	13		83
ti											
t'	1	1							2		100
vi											
v'	5	2							7		100
ci		1							1		
c'	26								26		96
ne		5	1		2					8	
n'	4	2	5						11		60
Total No. of Elisions.	68	31	34	61	3	11	9	5	222		
Total No. of non-Elisions.	2	11	4	9	1	2	1	3		33	
Per Cent of Elisions.	97	74	90	86	75	85	90	63			87

Elision and non-elision in *Una Notte Bizzarra*.

	Before :		Before Other words be- ginning with.					No. of Elisions.	No. of Non-Elisions	% of Elisions.	
	Essere.	Avere.	un(a).								
				a.	e.	i.	o.				u.
di		1	24	17	2				50		
d'	4	5		5	3	3	4	3	27		35
si	3			9	2	1		2		17	
s'	1			1	3	5		1	11		40
lo		9		4						13	
l'		6					1		7		35
la		1									
l'	2	6		1					9		90
mi		9		5				1		15	
m'	6	6				2			8		35
ti		2		2	1	1	1			6	
t'				1					1		14
vi	2	11		9						22	
v'					1				1		4
ci		11		10	1					22	
c'	11			3					14		40
ne		4		8		1				13	
n'	2								2		13
Total	20	18	5	8	10	10	6	3	80		
No. of Elisions.											
Total	5	48	24	64	5	3	2	8		159	
No. of Non-Elisions.											
Per Cent of Elisions	80	29	17	12	67	77	75	27			33

Points of Contrast.

1. By comparing these tables we discover that while Amicis elides in 222 cases out of the 255 observed or in 87 per cent of the whole number, Barrili elides in only 80 cases out of 239 or in less than 34 per cent of the whole number observed.

2. Only in the case of *ne* does the number of elisions with Amicis fall below 80 per cent, while with Barrili it is only in the case of *la* that the number of elisions exceeds 40 per cent.

3. Amicis *always* elides the *i* of *vi* before *essere* and *avere*: Barrili *never* does in the work studied.

4. In the work of Amicis we find the *i* of *di* most frequently elided before *un*, *una*, *uno*; in the novel of Barrili it is most rarely elided in such cases.

5. In *Alberto* the *i* of *si* is elided in 60 cases out of 67, while in *Una Notte Bizzarra* such elision takes place in only 11 cases out of 28.

6. Amicis elides the *o* of *lo* in 17 out of 20 cases, while Barrili elides it only 7 times out of 20.

7. With Amicis elisions in *mi*, *ti*, *vi*, *ci* are almost general, while with Barrili they occur in only about 25 per cent of the cases.

8. Elisions before other words than *essere* and *avere* are most common in *Alberto* before *a* and *u*, but in *Una Notte Bizzarra* they are least common before these vowels.

Points of Resemblance.

1. Both authors regularly elide the final vowel in the words under consideration when the following word begins with a corresponding vowel; that is, they write *l'ho* for *lo ho*, *l'ha* for *la ha*, *s'intende* for *si intende*, etc.,. The *Alberto* offers only one exception to this rule and the other romance only three.

2. With both authors elisions are most common before *essere*, where they are of general occurrence and comprise more than 25 per cent of the whole number of elisions found in both romances.

3. The *a* of *la* is regularly elided in both works.

4. We find in both authors cases of elision before each of the vowels *a*, *e*, *i*, *o*, *u*, a fact which shows that while elision may be in-

fluenced by the character of the following vowel it is in no wise dependent on it.

5. Neither of the two authors elides the vowel of the pronouns *li* and *le*, and only rarely does either of them elide the *e* of *che*. When *che* is used as the subject of a sentence, even Amicis elides the *e* in only one or two cases in the whole work.

Although other permissible, but not required, elisions (besides those mentioned in the tables), are found, they are not apparently sufficiently common to authorize their general practice by the student of Italian; though he may practice elision for all the words to which I have called special attention. In view of the fact that elisions are so general in spoken Italian, and in the written language are supported by the highest authority, it would seem advisable for the learner to elide the vowels wherever permissible in the words to which I have referred as he will find it more natural to write *d'avere* than *di avere*, *l'ha* than *lo ha*, *m'aveva* than *mi aveva*, etc., since he is already accustomed probably to write in French: *d'avoir*, *l'a*, *m'avait*, etc.

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SCHILLER'S WALLENSTEIN.

Wallenstein. Ein dramatisches Gedicht von Schiller. With an introduction and notes by W. H. CARRUTH, Ph. D. New York: Henry Holt & Co., 1894. 8vo, lxxix, 58, 130, 200, etc.

Wallenstein. Ein Trauerspiel von Friedrich Schiller. Edited (with introduction, English notes, and an appendix) by KARL BREUL, M. A., Ph. D. 1. Wallensteins Lager. Die Piccolomini. Cambridge: At the University Press. 1894. 8vo, lvi, 299.

IN MOD. LANG. NOTES of March 1892, Professor Brandt emphasized the need of editions of the complete *Faust* and of *Wallenstein*. Since then Professor Thomas has published his excellent edition of the First Part of *Faust*, promising us a similar edition of the Second Part, and during the past year we have received two editions of *Wallenstein*, while a third one, to be published by Messrs. Ginn &